

Phạm Hồng Phương  
(sưu tầm và biên soạn)

# New Flamenco

NHÀ XUẤT BẢN ÂM NHẠC

**PHẠM HỒNG PHƯƠNG**  
*SƯU TẦM VÀ BIÊN SOẠN*

# **NEW FLAMENCO**

**10 BÀI SOLO GHI TA VÀ DÀN NHẠC NHẹ**

**NHÀ XUẤT BẢN ÂM NHẠC - 2003.**

# GHI-TA FLAMENCO

## (LỊCH SỬ VÀ NGUỒN GỐC)

Như ta đã biết đất nước Tây Ban Nha đã sản sinh ra và cung cấp cho thế giới một cây đàn nổi tiếng, đó là cây đàn **ghi-ta** (Tây Ban cầm). Ghi-ta có thể độc tấu (theo phong cách cổ điển hoặc nhạc nhẹ), có thể hòa tấu, và nhất là có thể đệm cho ca hát (kể cả chuyên nghiệp và nghiệp dư). Tất cả các ban nhạc nhẹ trên thế giới này đều được tổ chức đàn nhạc trên cơ sở chính là bộ ghi ta (ghi-ta chant + ghi-ta bass) và bộ trống jazz. Cùng với sự phát triển của âm nhạc hiện đại, cây đàn ghi ta cũng được phát triển theo nhiều trào lưu và phong cách khác nhau. **Ghi-ta Flamenco** là một hướng phát triển mới.

**Flamenco** được bắt nguồn từ những bài ca có sự pha trộn tuyệt vời với những nền âm nhạc dân gian của người nhập cư - người More (từ Ả-Rập tới), người Gypsy (từ Ấn Độ tới) - với người bản xứ (Tây Ban Nha). Các bài ca ấy đều có một bộ cấu trúc âm điệu đặc biệt mà bất cứ một người chơi nhạc **Flamenco** thực thụ nào đều phải biết và tuân thủ, được gọi là “compas” (những quy định nghiêm ngặt về kết cấu, hình thức và hòa âm của giai điệu). Một trong những yếu tố quan trọng nhất của **Flamenco** là đảo phách phức tạp. Đôi khi trong những bài hát theo âm điệu tự do, “compas” ít được tuân thủ nghiêm ngặt, ca sỹ có thể ngẫu hứng, tạo ra một giai điệu tùy hứng, người nghệ sỹ ghi-ta đệm theo cũng có thể ngẫu hứng không cần phải theo “compas”.

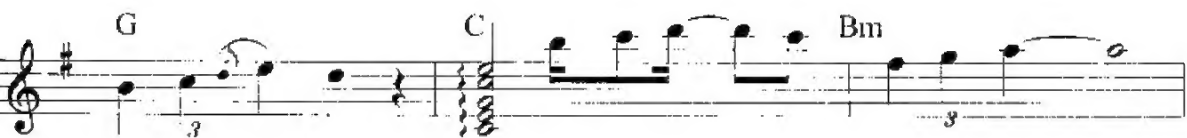
Dần dần những nghệ sỹ ghi-ta ấy tách ra biểu diễn độc lập (không còn phụ thuộc vào việc đệm đàn cho các ca sỹ nữa) Thế là ghi-ta so lo theo phong cách **flamenco** ra đời. Qua sự giao lưu âm nhạc Đông Tây và nhất là tiếp thu những tinh hoa âm nhạc thế giới (tiết tấu âm nhạc da đen + hòa âm châu Âu + phong cách nhạc Jazz châu Mỹ La Tinh) **ghi ta Flamenco** đã tiến lên thành **New Flamenco** (Flamenco hiện đại) như ngày nay.

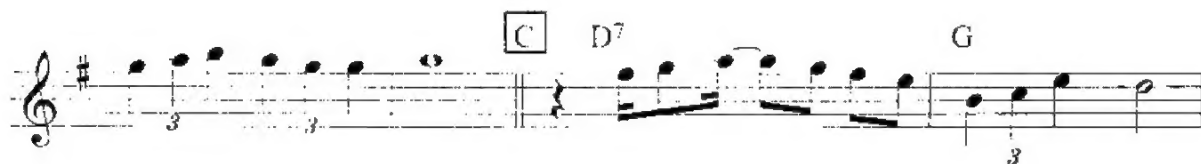
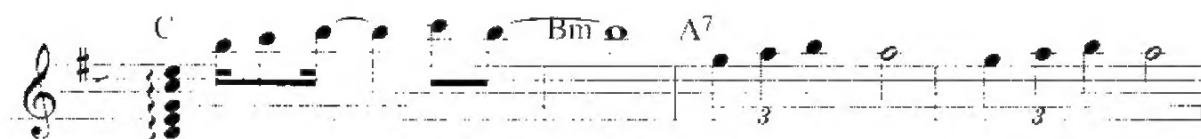
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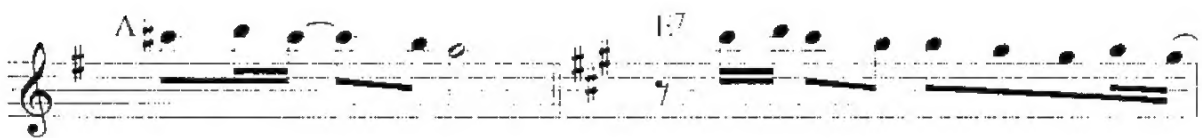
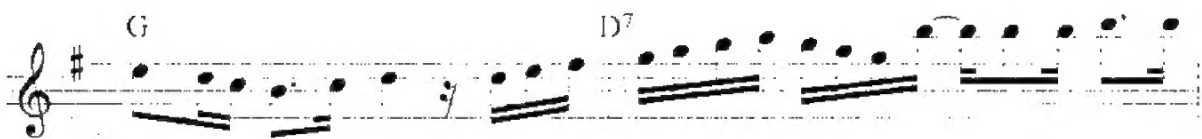
Intro - Tempo 110 - Samba

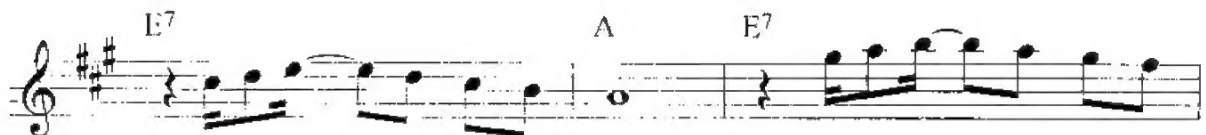
Ottmar Liebert

[illegible]









Tutti.....



# BREEZE FROM SAINTES MARIES

Jesse Cook

Tempo 115

Am

2

Am

F

4 lần

Dm

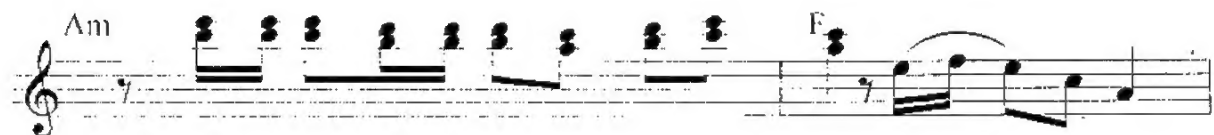
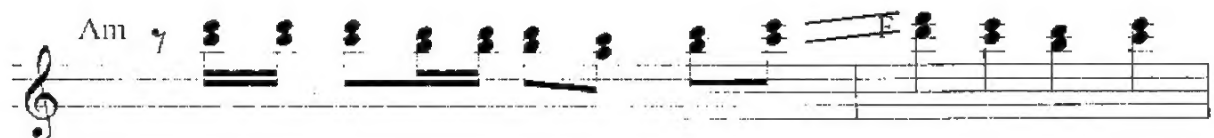
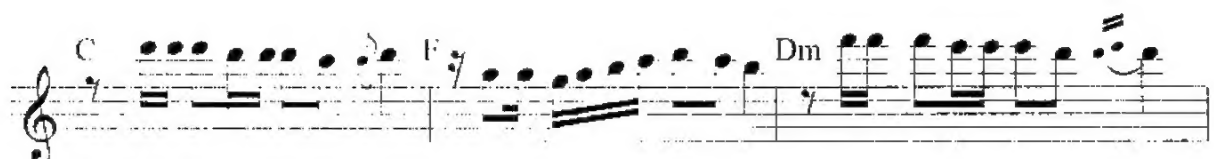
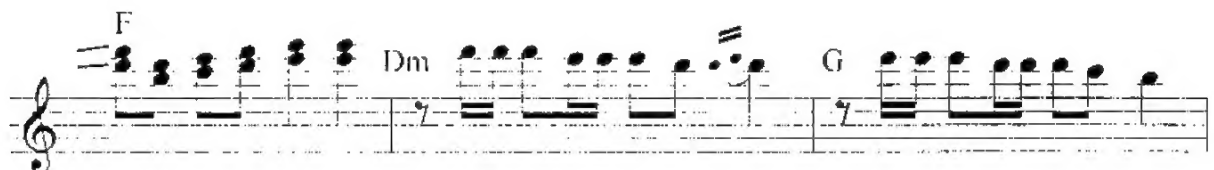
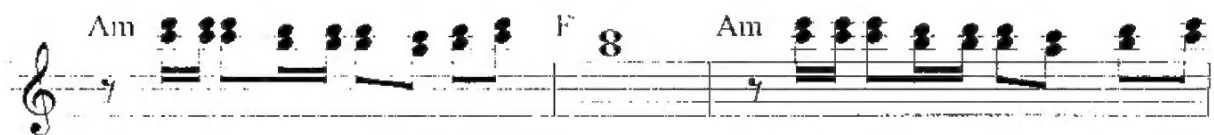
G7

C

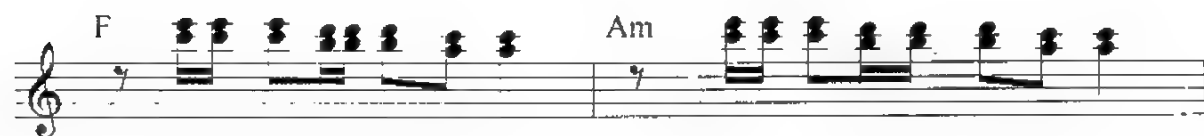
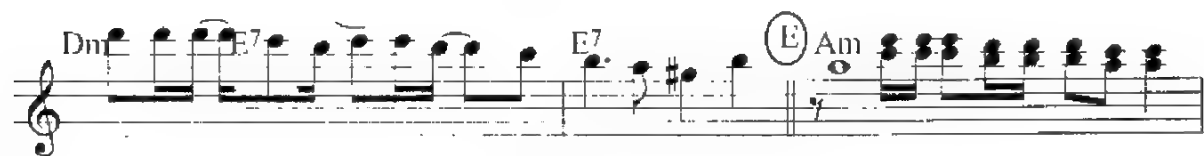
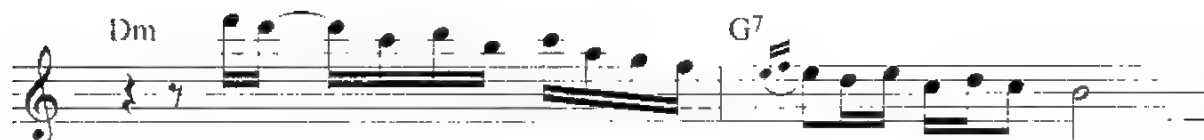
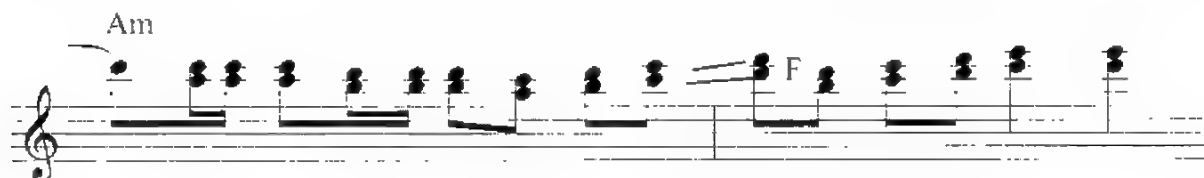
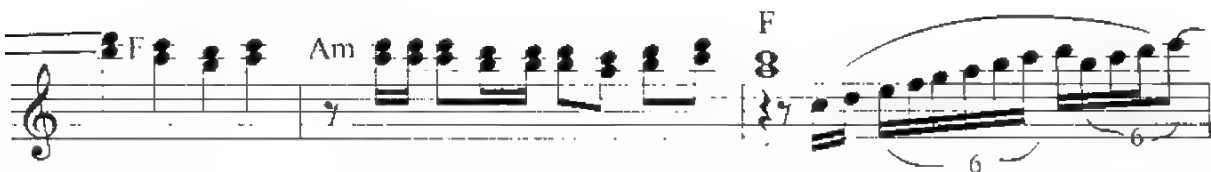
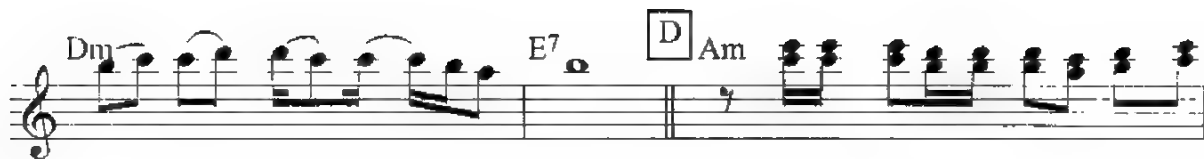
F

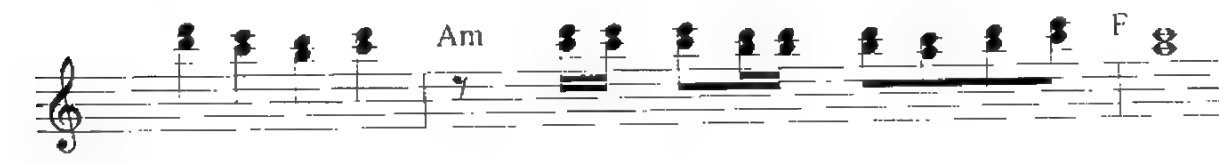
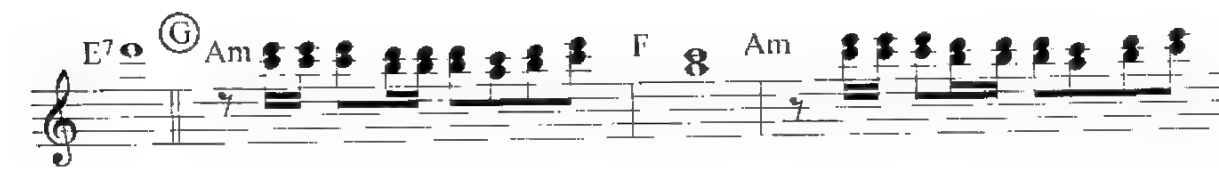
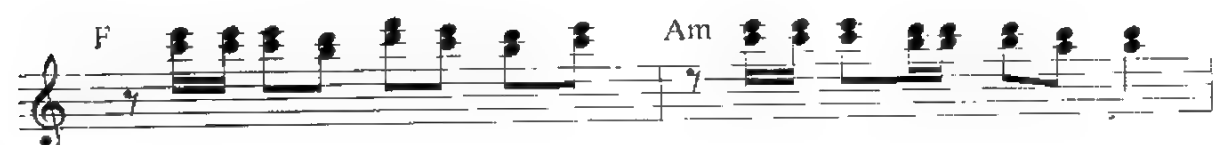
Dm

E

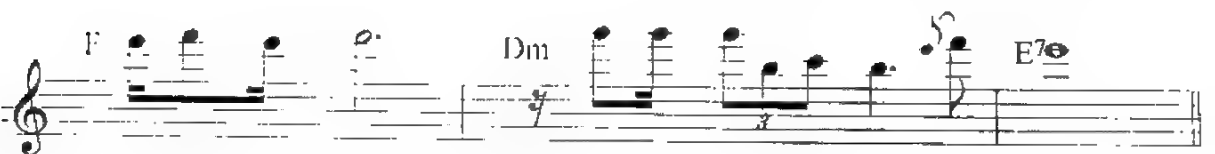
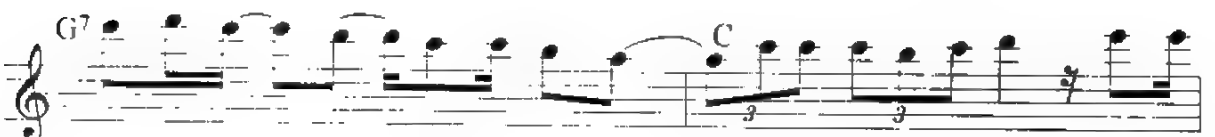
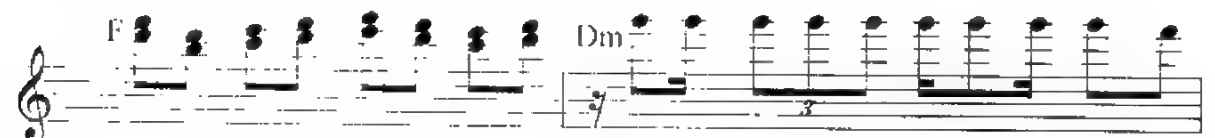
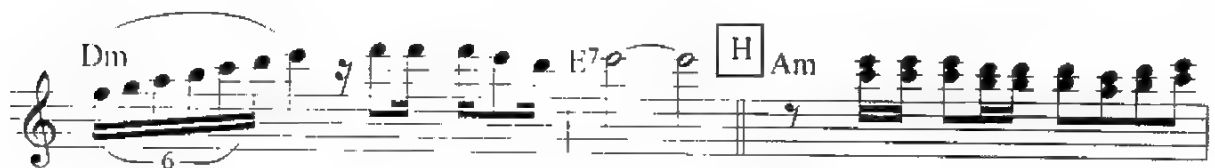
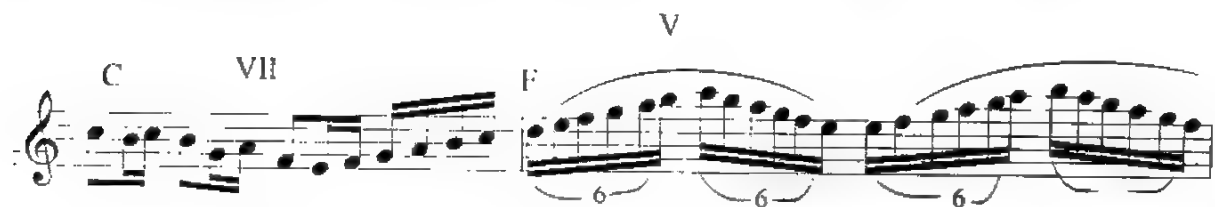


Dm X G7  
 C IX F  
 Dm VII F7  
 C<sup>V</sup> Am 8 F  
 Am Am  
 F 8 Am F  
 Dm 8 G7  
 C 6





IX



I

Am F Am

F Am

F Am

F Am F Am

# CASCADA

Jesse Cook

Intro :



(A) Em

Musical notation for section A in treble clef, key of D major, and common time. It starts with an Em chord and a quarter rest, followed by an eighth-note melody. After a repeat sign, there is a whole rest, then an Em chord, followed by a melody with two triplets. The section ends with a double bar line.

Cmaj7

Musical notation for a Cmaj7 chord in treble clef, key of D major, and common time. It features a melody with two triplets. The section ends with a double bar line.

1. 2.

Musical notation for the first and second endings of section A. The first ending leads back to the start of section A, and the second ending leads to the next section.

Am Bm

Musical notation for Am and Bm chords in treble clef, key of D major, and common time. It features a melody with eighth notes and quarter notes.

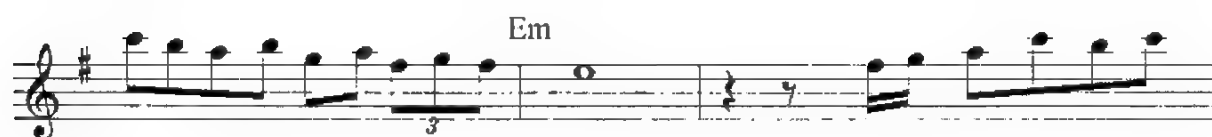
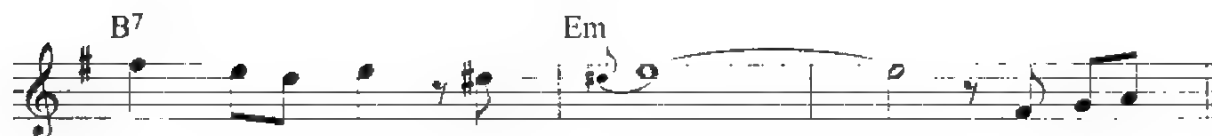
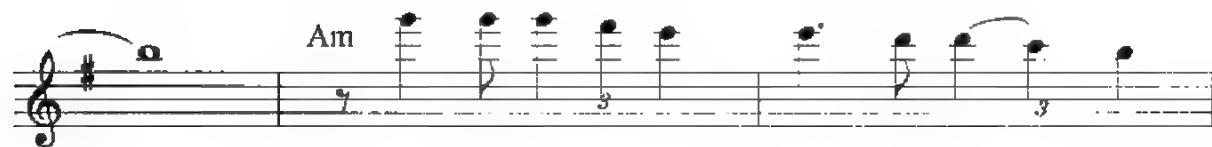
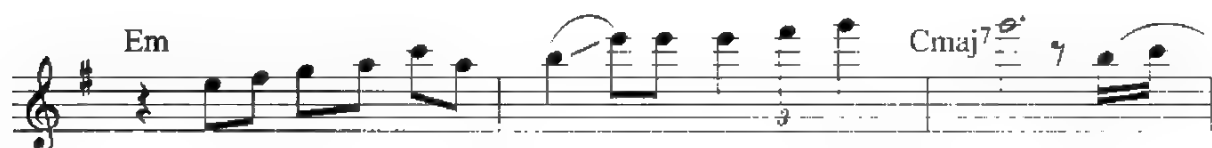
Am B7

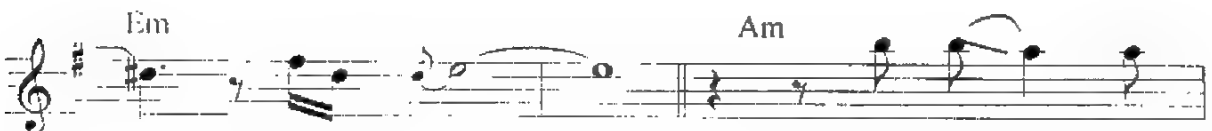
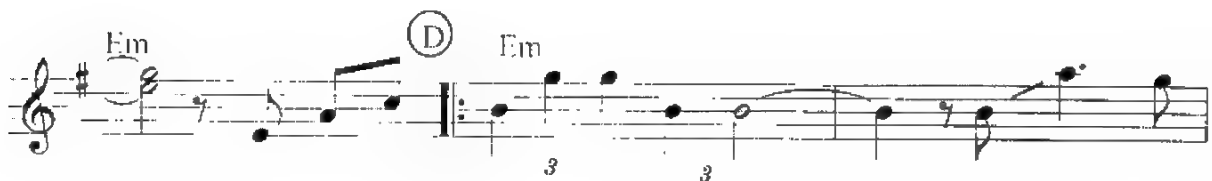
Musical notation for Am and B7 chords in treble clef, key of D major, and common time. It features a melody with eighth notes and quarter notes.

(B) Em

Musical notation for section B in treble clef, key of D major, and common time. It starts with an Em chord and a quarter rest, followed by an eighth-note melody. After a repeat sign, there is a whole rest, then an Em chord, followed by a melody with a triplet. The section ends with a double bar line.







Am B7 Em

Am

Bm Am

B7 Em

Poco rit...

# PARASOL

Tempo 70

Jesse Cook

The musical score for "Parasol" by Jesse Cook is written in G major (one sharp) and 4/4 time. It consists of five staves of music. The first staff begins with a treble clef and a 4/4 time signature. The melody is played on a guitar, with chords Am and Bm7 indicated. The second staff continues the melody, with chords Am, B7, Em, and Em. The third staff features a more complex melody with chords Am, Em, and D. The fourth staff shows a continuation of the melody with chords Em, Am, and Em. The fifth staff concludes the piece with chords D, C, Em, and C, featuring triplets and a final chord.

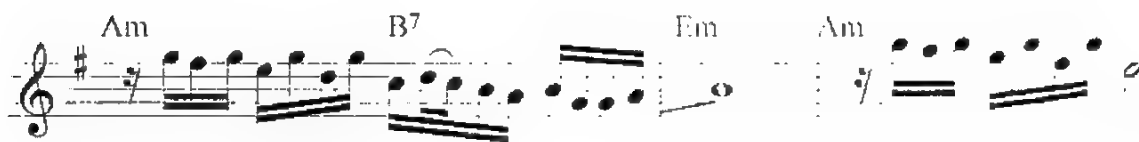
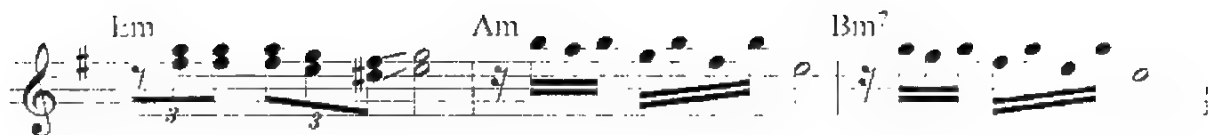
Am Bm<sup>7</sup>

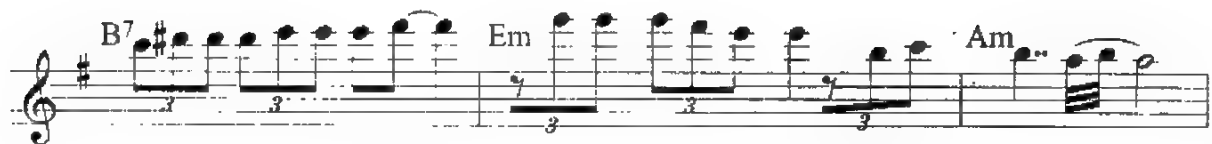
Am B<sup>7</sup> Em Em

Am Em D

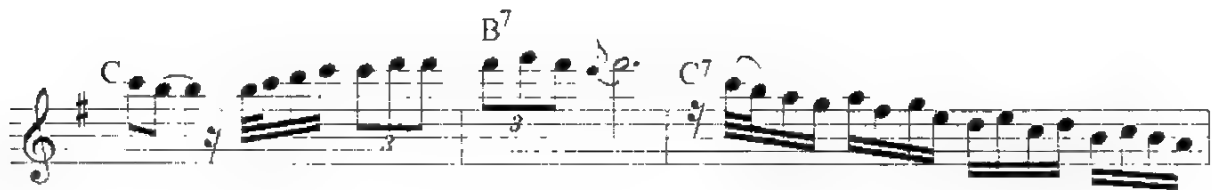
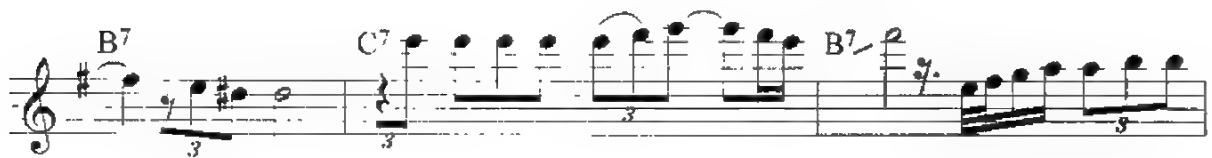
Em Am Em

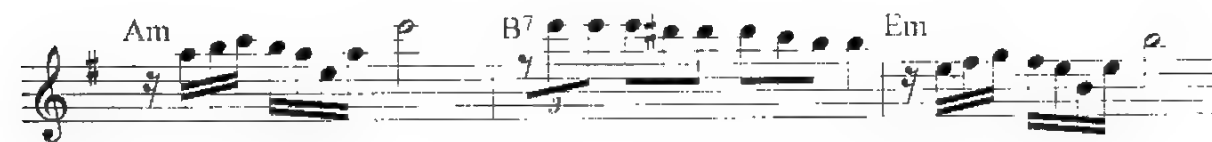
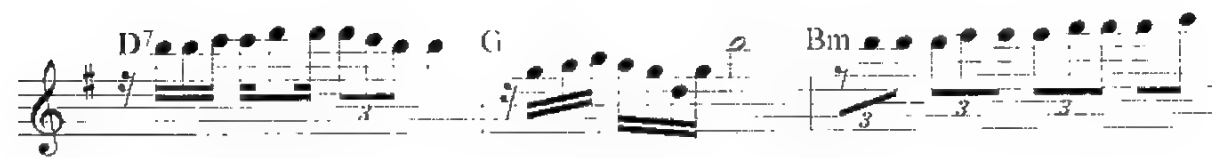
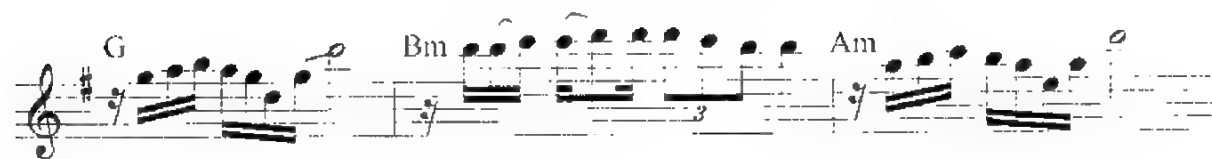
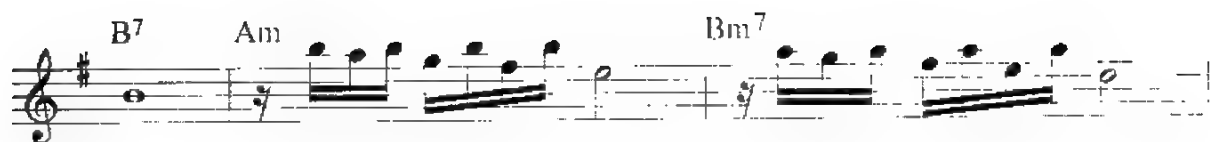
D C Em C

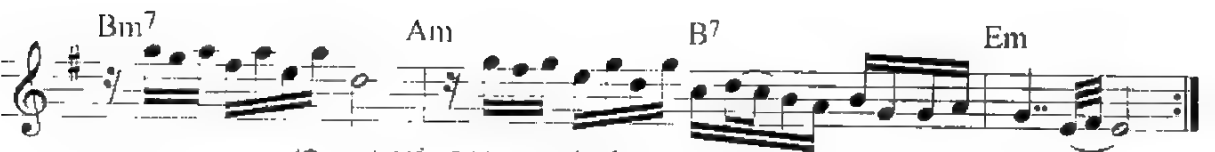




(D)







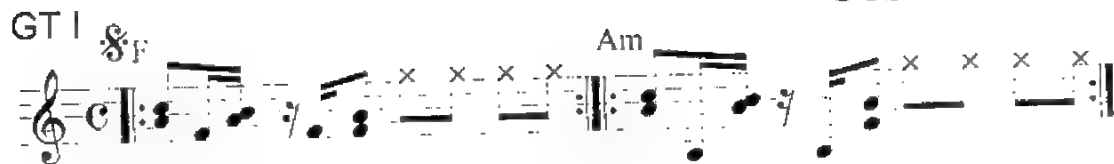
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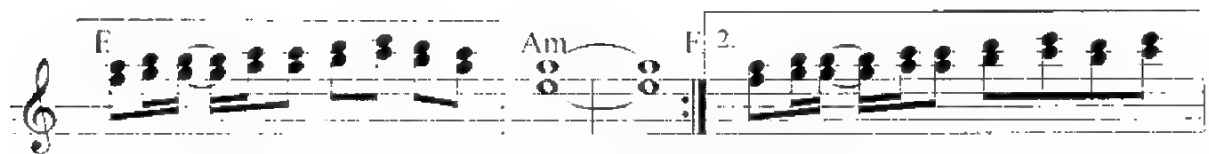
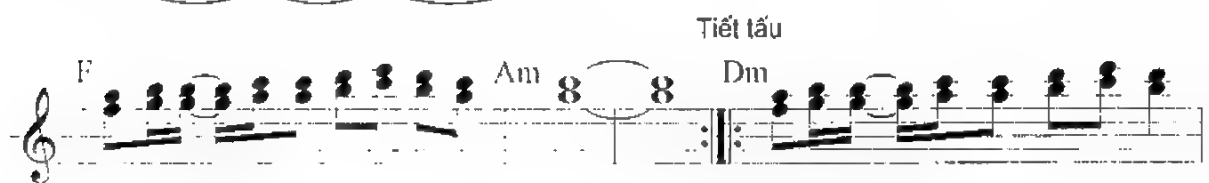
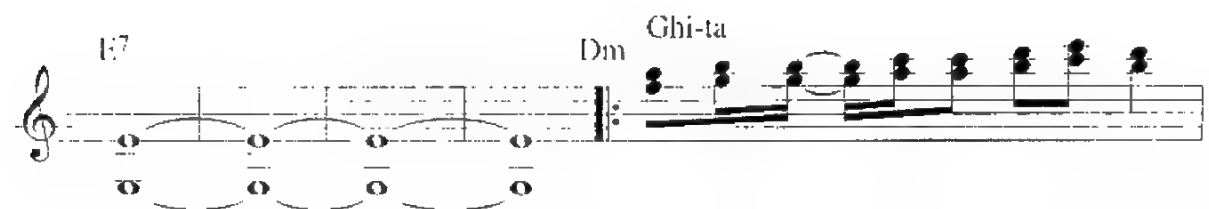
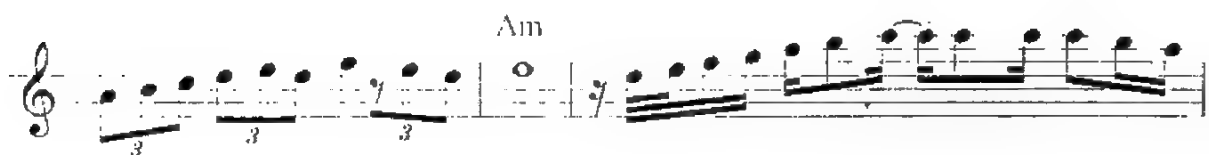
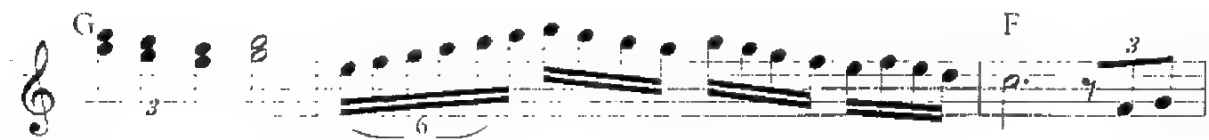


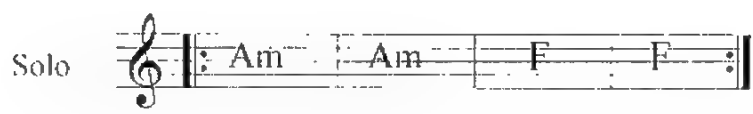
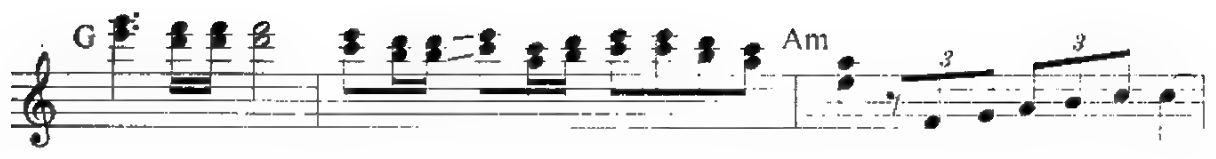
# ORBIT

Rap

Jesse Cook







# CANCION TRISTE

Jesse Cook

(A)

$\text{8}_2$  Dm Gm 1. Dm

B $\flat$  2. Am

Dm  $\text{8}_1$  Gm H.7

1. Dm 2. Dm Gm H.7

Dm B $\flat$  3

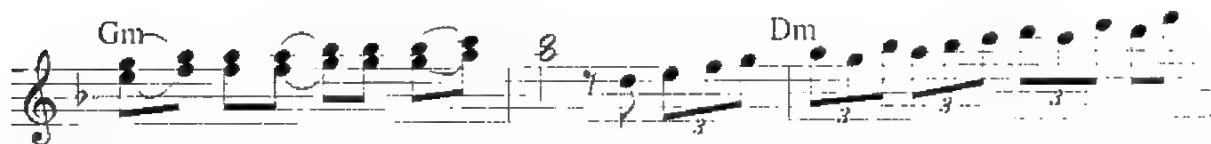
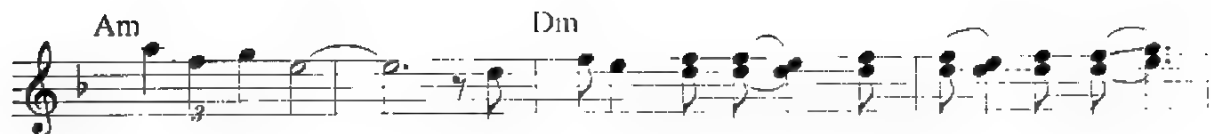
Am Dm (B) Dm 3

$\oplus$  1+2

Gm Dm  
 Bb  
 Dm Gm  
 Am  
 Dm Coda Dm Gm Dm  
 Bb Am Dm Gm  
 Am<sup>7</sup> Dm Gm

The musical score is written on a single staff in D minor (one flat). It consists of seven lines of music. The first line begins with a Gm chord and a melodic line of eighth notes, followed by a Dm chord and a triplet of eighth notes. The second line continues the melodic line with a Bb chord. The third line features a Dm chord and a melodic line with a triplet. The fourth line has an Am chord and a melodic line. The fifth line starts with a Dm chord, followed by a Coda symbol (a double bar line with a circle and a cross) and a melodic line. The sixth line begins with a Bb chord, followed by an Am chord, a Dm chord, and a triplet of eighth notes. The seventh line starts with an Am<sup>7</sup> chord, followed by a Dm chord and a triplet of eighth notes, and ends with a Gm chord.





# NIGHT IN THE SOUTH

Jose Luis Encinas

Intro:

C

Em

Am

Am

F

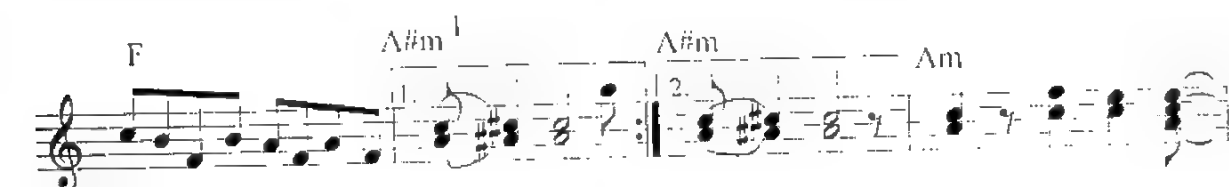
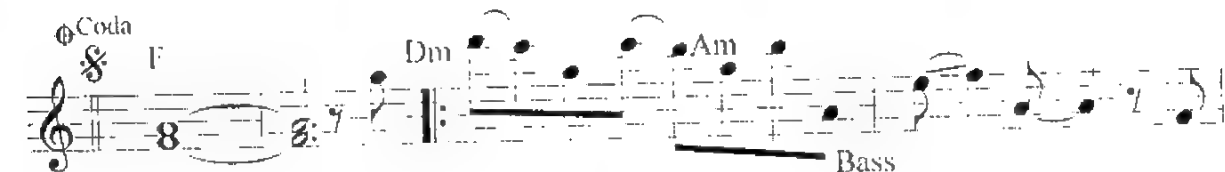
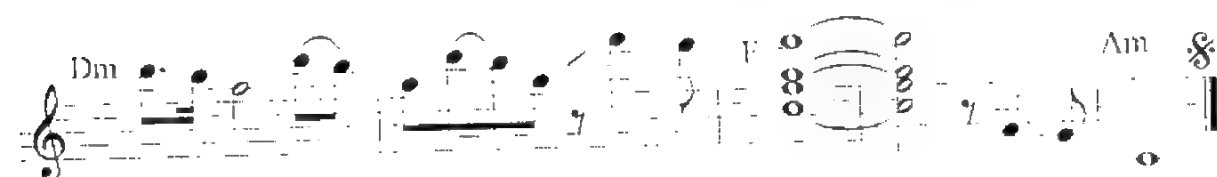
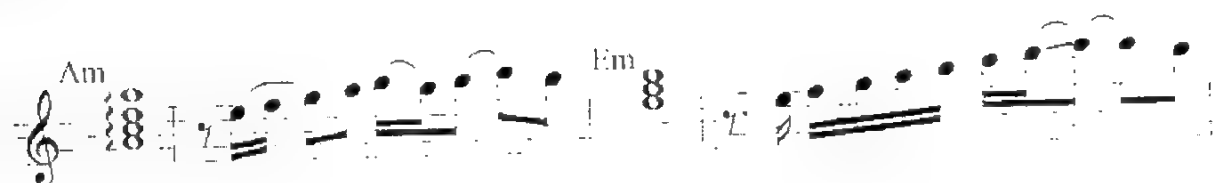
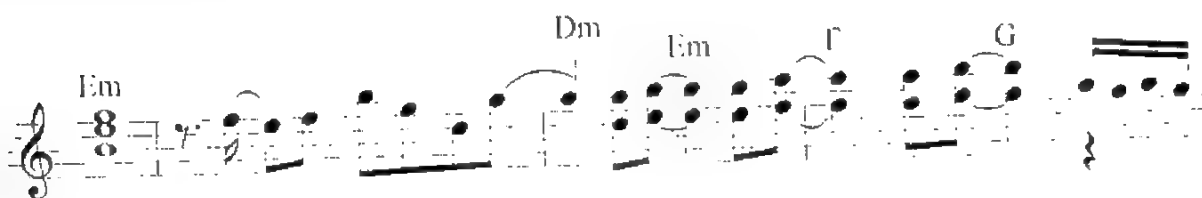
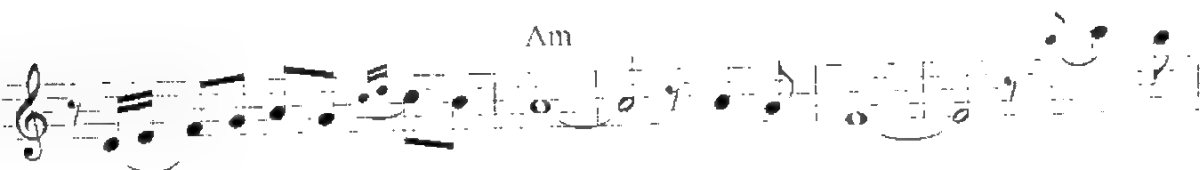
G

Coda

F

Am





Em

Em Dm F G Am

Em Dm

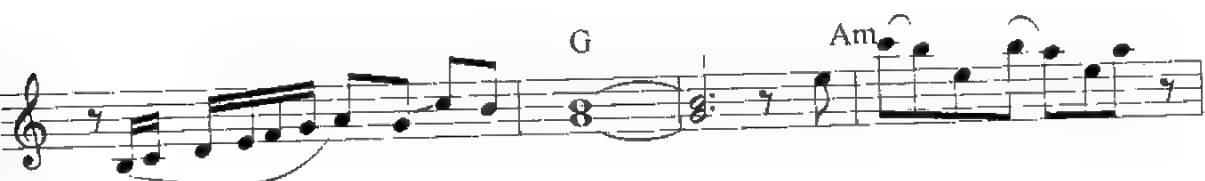
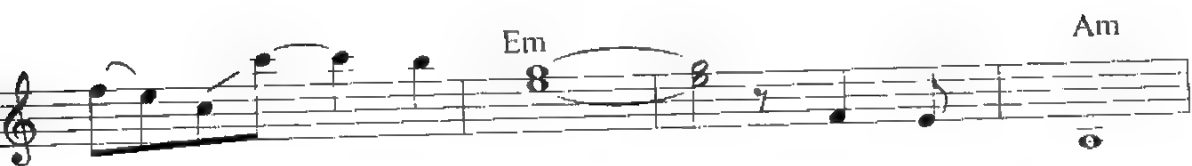
F Em Dm Am F G

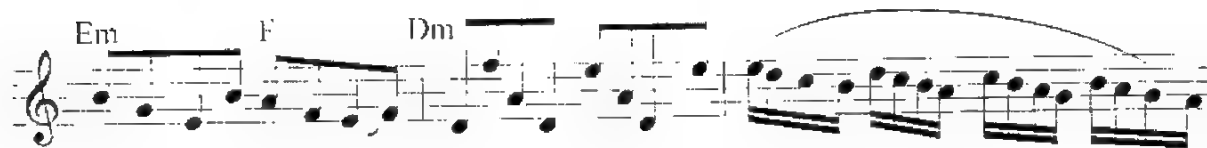
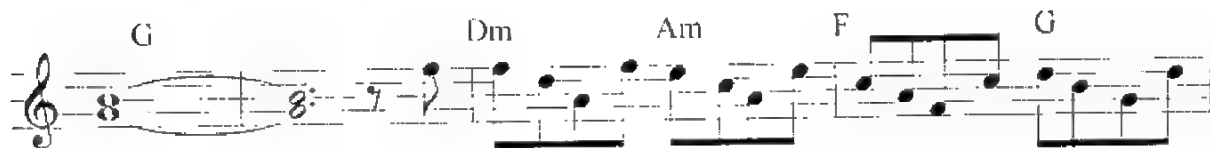
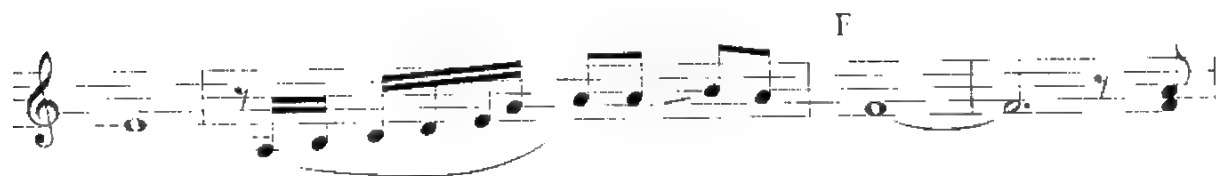
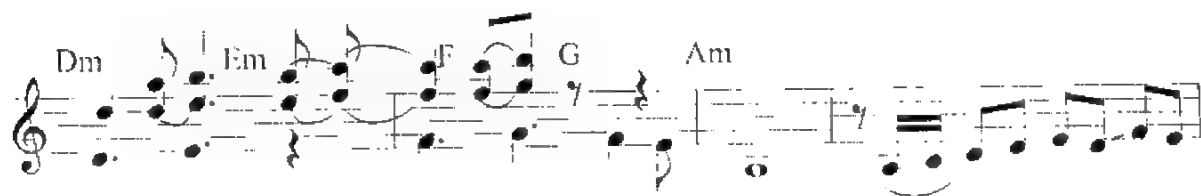
Em F Dm

F Am

Em Am

Em Am



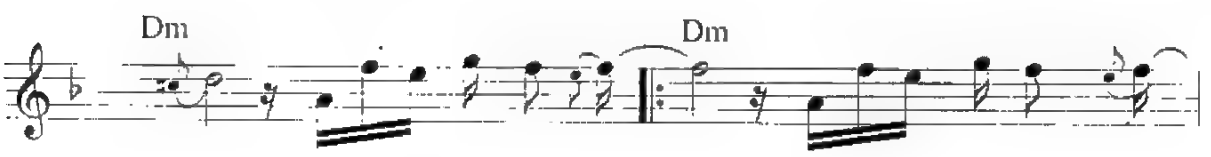


# TIGRIS PALACE

Nova Menco

The musical score for "TIGRIS PALACE" by Nova Menco is written for a single melodic line in treble clef, with a key signature of one flat (Bb) and a common time signature (C). The score consists of six staves of music, each containing a melodic line and corresponding chord markings above it.

- Staff 1:** The first staff begins with a double bar line and a repeat sign. It contains three measures of music, each marked with a **Dm** chord. The melody is a continuous eighth-note line.
- Staff 2:** The second staff contains three measures of music, each marked with a **Dm** chord. The melody continues with eighth notes.
- Staff 3:** The third staff contains two measures. The first measure is marked with a **Dm** chord, and the second measure is marked with a **Gm** chord. The melody includes a sharp sign (#) on the second measure.
- Staff 4:** The fourth staff contains two measures. The first measure is marked with a **C7** chord, and the second measure is marked with a **Dm** chord. The melody includes a trill symbol (a squiggle) on the first measure.
- Staff 5:** The fifth staff contains two measures. The first measure is marked with a **Gm** chord, and the second measure is marked with a **Dm** chord. The melody includes a trill symbol on the first measure.
- Staff 6:** The sixth staff contains two measures. The first measure is marked with a **C7** chord, and the second measure is marked with a **Dm** chord. The melody includes a trill symbol on the first measure.





Gm A7  
 Dm Dm Gm  
 C F  
 Dm Gm  
 A7 Dm  
 Dm Gm C7  
 F A7





# BAMBOLEO

Sergi Vicente

Em D C B7

Em B7

Em B7

Em B7

Em B7

Tutti.....

Am B<sup>7</sup> B<sup>7</sup> Em

B<sup>7</sup> Em B<sup>7</sup>

Am B<sup>7</sup> Em

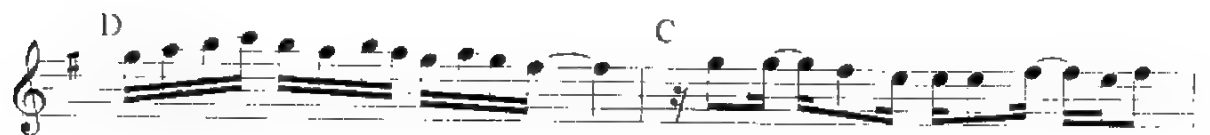
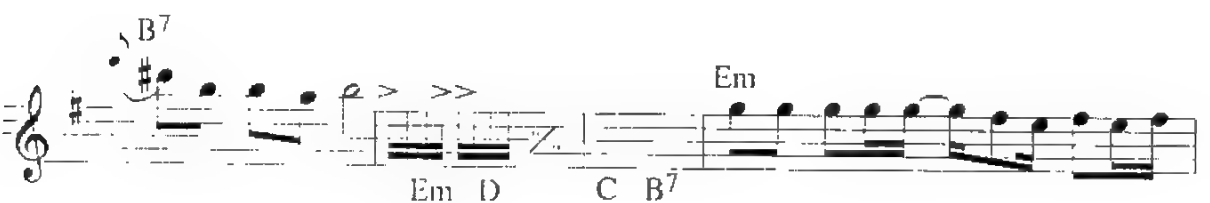
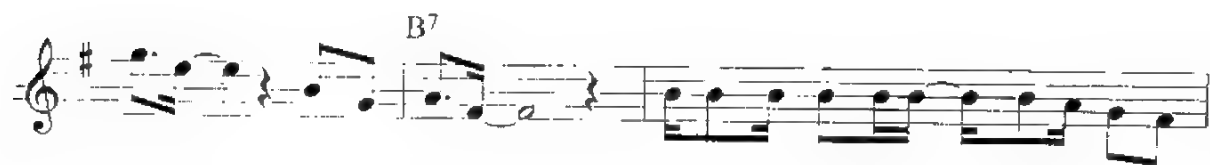
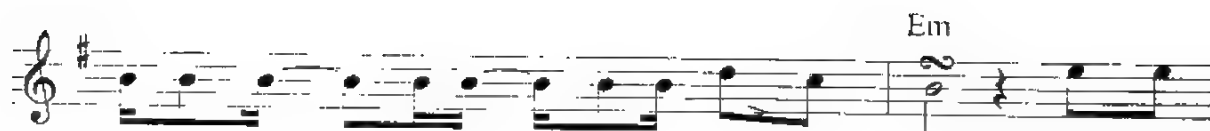
Am Em

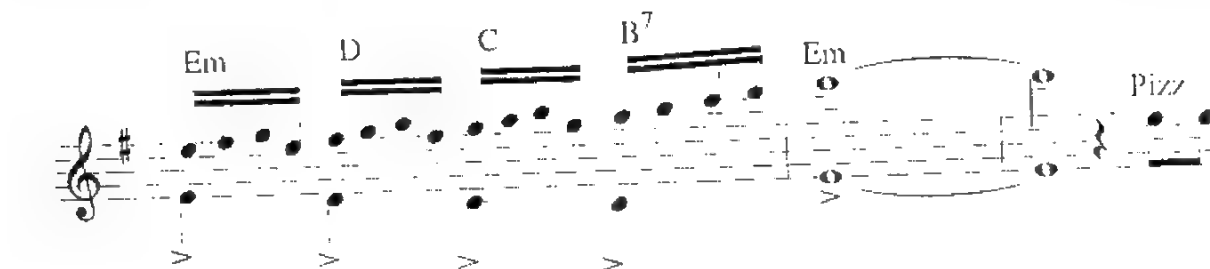
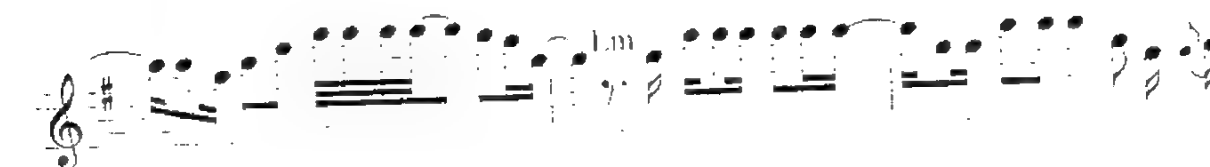
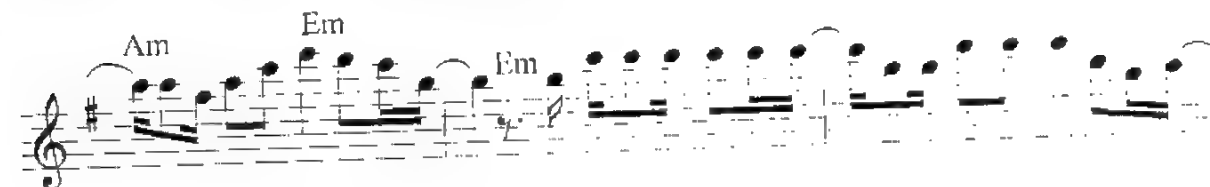
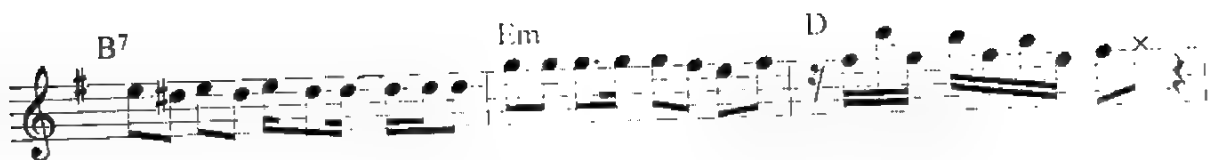
B<sup>7</sup>

1. Em Am Am

2. Em D C B<sup>7</sup>

Em Em B<sup>7</sup>





# 2 THE NIGHT

Ottmar Liebert

1+2

Am

Dm

E7

Am

Am

Dm

1. E7

Am

2. E7

G7

Coda 1+2

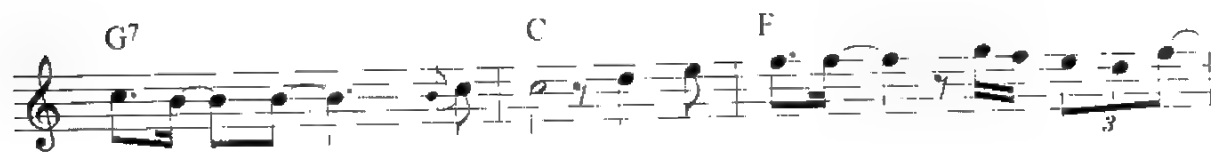
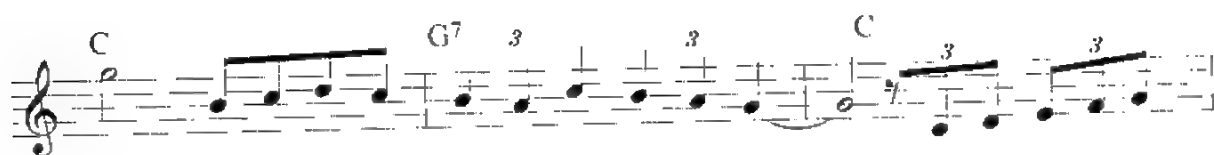
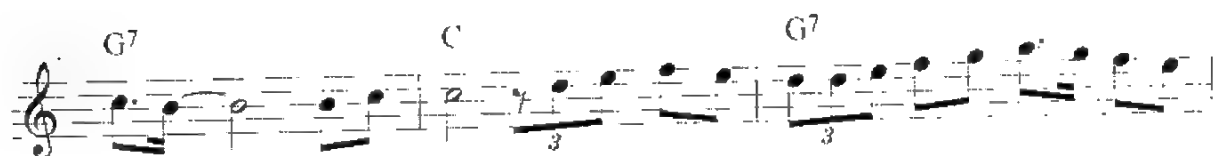
C

G7

C

G7

C



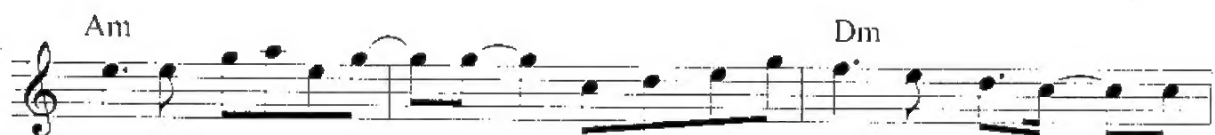
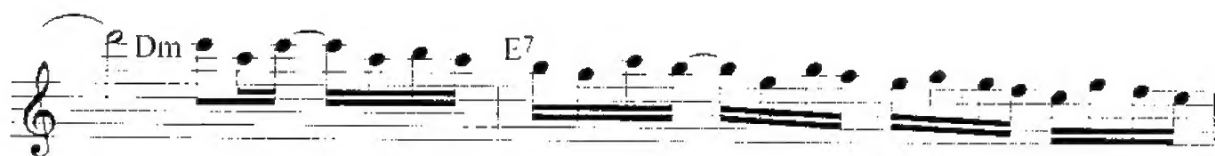
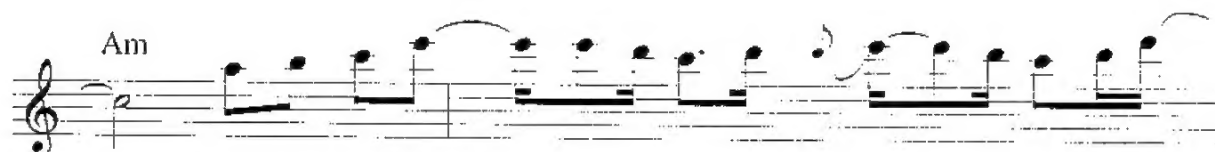
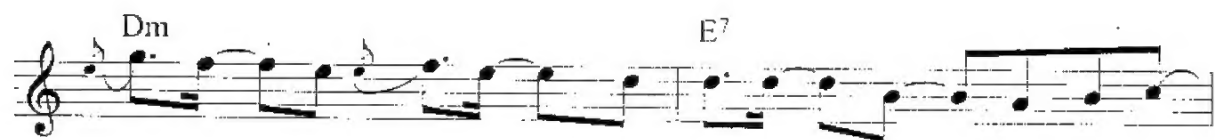
The image displays a page of musical notation for a piano solo, consisting of seven staves. The notation includes various chords and melodic lines. The chords are labeled as follows:

- Staff 1: Dm, E7
- Staff 2: Trompet, Am, Dm
- Staff 3: E7, Am
- Staff 4: Dm, E7, Am
- Staff 5: Dm, E7
- Staff 6: Am, Dm
- Staff 7: E7, Am

The notation includes various musical symbols such as notes, rests, and accidentals, indicating a complex melodic and harmonic structure.







# MỤC LỤC

1- DRIVING 2 MADRID	OTTMAR LIEBERT	Trang	5
2- BREEZE FROM SAINTES MARIES	JESSE COOK		10
3- CASCADA	JESSE COOK		17
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